

ANNUAL MARKET LIST OF SYNDICATES

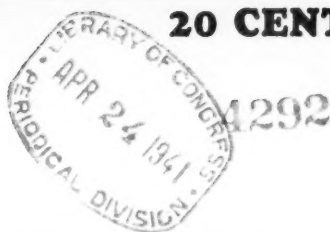
THE AUTHOR & JOURNALIST

MAY, 1941

20 CENTS

"SPEECH IS SILVER"

By Nelson S. Bond



HOW TO WRITE JUNIOR AGE STORIES

By Helen Diehl Olds

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The Old Editor

Literary Market Tips

HOW TO WRITE WHERE TO SELL

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Millie Breece

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LETTERS



Farm Writer's Story

A. & J.:

I once wrote to Mary Roberts Rinehart—and she was quite tickled to hear from a farmer. So I hope you—being also writers—may be a bit tickled, too.

My business is farming, the dairy variety, 190 acres of land and 60 head of cattle. My brother and I take care of this work ourselves, so there is little question that we can be classed as dirt farmers. Before you order me out of your writers' magazine, however, let me state my claim to being something of a writer, too. My earliest check came when I was 12 years old, when I won a dollar in a child's contest in a daily paper. As other work permitted, the editor's checks have been coming intermittently ever since. I am now 45.

At one time or another, I have contributed to most of the smaller farm papers and magazines, whose rates admittedly are nominal, but for the last six years I have been a monthly contributor to what I believe is the top-notch farm magazine of our land. Its rates compare favorably with A-1 smooth sheets in any other field. It pays 6c a word, and my monthly returns have ranged from \$18 to \$200. When you consider the word range, 300 to 3000, this is nice money from an under-worked field. I assure you that not all my offerings are accepted, yet I have had at least one item in this magazine 70% of the time during the 6-year period.

I write of the things I know and observe that have a pressing connection with farm situations and problems. I live in Waukesha County—famed for its dairying. Since I am the only contributor from this county (to this particular magazine), I rate as something of an authority on dairy questions. But I have been paid for many sheep articles. Frankly, I have never raised a lamb, but I have studied the methods of those who have, and there have been no complaints from readers or editors.

There are other farm magazines whose rates, though lower, are still good. Occasionally, when the best-paying publication rejects an article, one of these lesser magazines will take it and pay an acceptable price. That eliminates wasted effort.

For the past year I have owned a camera. I am beginning to find it very helpful in my publication work. I have just sold six of my own photos, accompanied by 900 words of explanation, for \$50. That pays for the camera just 2½ times.

THE AUTHOR & JOURNALIST

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David Raffelock, Associate Editor
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Vol. XXVI

MAY, 1941

No. 5

Article and photos covered various stages in the construction of a barn we built last summer. The pictures told a progressive story.

I don't write this letter to publicize my writing exploits, which are easily exceeded by many of your readers. No one who looks on authorship as a profession will be satisfied with the cash returns possible from farm-experience articles. It takes too long to get the experience! Moderate extra cash plus "touch" with what might be called the "office side of farming" are my compensations.

There are larger rewards than these for the full-time journalist who, farm-reared, understanding and sympathizing with farm people, spends his life in their midst while clothing with romance, adventure and simple grandeur the oft-unheralded epics of the countryside.

The third or more of our people who live on farms are not offered their share of accurate farm stories from the pens of trained journalists who themselves know and like farm surroundings. Without doubt, the larger population in the cities would also read with enjoyment rural fiction which is fiction only in plot—remaining true to the environment, types, dialog and setting which it attempts to unfold. May we have more such writers!

JOSEPH E. RYAN.

Route 1,
Pewaukee, Wis.

Your letter does tickle us, Mr. Ryan. Many farmers contribute to the agricultural publications. Their example should encourage other people to look for (often to find) markets for manuscripts based on their occupations. A. & J. includes a list of representative farm magazines in the Quarterly Market List (published in March, June, September and December issues).

The Old Editor

THE MIRROR BUSINESS

The late John M. Siddall, who made the *American Magazine*, was, in the opinion of many, the greatest editor that ever lived. Certainly, he was the most sympathetic and understanding toward new writers.

Once he was asked to judge compositions of several college lads who had been endorsed and recommended by their professor. Always liking to know about a writer and his background, he requested that each young author submit with his composition a short biography.

Out of that group, Siddall invited only one man, as having immediate promise, to submit manuscripts to him. The man did so and within two years was selling regularly. The others in the group also tried to sell, but none succeeded.

Some years later the old college professor asked John Siddall why he had picked the winner. As far as the professor could tell, all men showed about equal promise.

Siddall leaned back and smiled. "I'll tell you why I picked him," he said; "it was because he was in the mirror business."

Siddall often referred to that story when speaking to new writers, and emphasized the importance of "mirroring life rather than 'maging it.'" He said that too many writers present false images—their mirror isn't true. "No one wants to buy a mirror that distorts—and likewise, no one wants to read a story that's distorted."

Popular Science Monthly, 353 Fourth Ave., New York, reports a need for "How to make it at home" material that can be completed in one evening. Easy to follow step-by-step methods should be detailed.

The Inventor, 231 Jefferson Ave., Grand Rapids, Mich., has been discontinued.

THE AUTHOR & JOURNALIST

May, 1941

"SPEECH IS SILVER"

... By NELSON S. BOND

Every year more writers turn to dictating machines. Nelson S. Bond, Virginia writer who has fast come to the front in the pulps, tells us here how he "talks" his stories—and thereby improves quality and increases output.

AT ANY RATE, I've forced a new twist to my visitors' conversation. I was getting a little weary of the same old queries. (You writers know how it is!) Now, when they come to the inevitable "How do you write your stories?" I floor 'em!

"I don't write my stories," I say. "I talk 'em!"

It was this way. I slapped the keys of the Corona for more than two years, quite satisfied with the progress I was making, reasonably content with my annual increase of \$\$\$\$. I developed a "try it on my public" habit. When I stewed up the plot for a new yarn, I'd stalk friend wife to whichever easy chair she was currently curled up in, and fire it to her.

"This guy," I'd tell her, "is a broken-down baseball player. Getting old. After he boots this game away, in the clubhouse, the manager comes to him. The story opens in the clubhouse, the manager talking.

"'Look, Mike,'" says Pinky, the manager of the Raccoons, 'I been thinkin'—we got that Johnson kid from Class D this spring an' we ain't tried him out yet. I'm gonna give him a workout in tomorrow's game.' (He looks embarrassed, I tell my wife parenthetically!) 'What do you think, keed?'"

On and on. Finally, to the wife, "Well, how do you like it?"

That went on for months. I'd tell 'em, then write 'em. Sometimes the stories turned out better than I had described them; sometimes they became stinkers. Then one day when I asked, "How do you like it?" my critic frowned thoughtfully and said, "I like it fine. Why don't you do it that way?"

"Huh?" I demanded. "What way?"

"The way you've just told it to me. You know, you never tell me the *plot* of a story. You always tell me the *story*. With conversation and all. Why don't you dictate your stories?"

I stared at her, appalled. "Who, me? In front of one of those things! Oh, no! I'll stick to Elsie!"

"Elsie," informal for "L. C. Smith," is the second love-o'-my-life. My wife refused to get jealous. "Twenty-five hundred words," she mused, "is a good day's work when you type your own stuff. Yet you can tell me a whole story in an hour. I wonder..."

She got That Look in her eye. I backed toward the office nervously. I said, "No! Now, look! None of that stuff. I'm a writer, not an orator. No!"

So I got a dictating machine.

Hundreds of professional writers use dictating machines. Thousands more do not. But I venture to say that hundreds of thousands, from highly-paid, accomplished craftsmen appearing regularly in the slicks to hard-plugging would-bes, are curious as to whether or not they could use that method. And if so, would the expense be justified?

My answer—based on a year's experience dictating stories for twenty slick and pulp paper magazines—is an unqualified "Yes!" Barring such handicaps as an impediment in the speech or extreme lack of coherence in talking—a fault I can scarcely credit to any writer worth his salt—anyone can increase his output, thicken his bankroll, and at the same time maintain a high

standard of quality with the use of a dictating machine.

The bulky, black instruments, with their silently revolving cylinder, gaping maw of a mouthpiece, STOP and GO gadgets sticking out in all directions, may seem a bit terrifying at first. But after the first few fumbling efforts, it becomes second nature to lean back in your chair, close your eyes, push the plunger and—let the words spill out!

And how they do spill! As my wife pointed out, in the old days I considered 2,500 words "par" for the course. But my fingers, though I am a speedy typist, could never keep up with the swift racing of my mind. I was always thinking paragraphs ahead of the one on which I was working. Many a good phrase, good twist, neat bit of "business" was lost forever because in the excitement of getting a hot scene across I forgot something I had meant to include.

But with the cylinder grooving on wax my thoughts as fast as I could talk 'em—boy! what

exactly one week! I can hear the chuckles from the peanut gallery. Must have been a louse, eh? Well, Buster, maybe it was. But it picked off a cool three cent rate from one of the best pulps on the newsstands. And its purchase price, if I have the right dope on the average earnings of novels published in book form, was considerably higher than the money earned by a cloth-bound volume. Don't forget, too, that I still have a chance of selling the book rights!

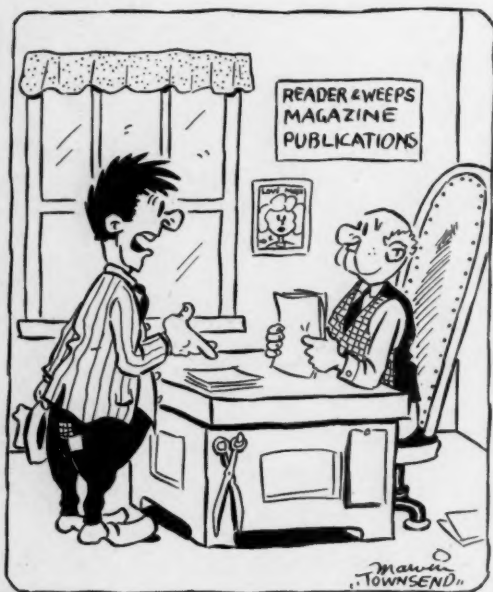
I have increased my production almost one hundred percent since I've been using the dictating machine. That is not a true picture, either, for this year I was away from the typewriter for almost two months, gallivanting around the country. My income has risen commensurately. No one seems to have any squawk about the quality of my recent work; I've cracked the two major adventure pulps that, up to this year, had shrugged me off, and have improved my standing with at least one other important pulp publisher who has put through a bonus rate for me.

In short, I have more than paid for the machines—which I bought, second-hand, at a bargain rate—and the four dozen cylinders onto which I talk my stories.

You are probably curious about the mechanics of using the dictating machine? Well, here's the way I do it. I don't say it's right; I just say it works for me.

First I get me an idea. The dictating machine does not come equipped with plots. Then, on a sheet of paper, I write a complete list of things essential to my story. The cast of characters, with brief physical descriptions of each. Notes on my locale. A rough outline of the plot progress. Then I'm ready to go. I lean back and add another scar to my already scuffed desk-top by putting my feet above my head. I grab the mouthpiece, start talking.

Experiment proves that I can talk about one thousand words onto each cylinder. (You all know, I am sure, that the dictating machine can be stopped and started simply by pressing the thumb; thus, when you stop to think, there is no waste of cylinder surface.) This "timing" fits in perfectly with my own theory of story structure. When I start Cylinder No. 3, for example, I realize as I talk that my situation must build up strongly so as to reach a tight climax before the little red hand points to the end of my paper guide-slip (which, by the way, is the dictator's communications-line with whoever transcribes the dictation).



"Can I help it if the hero gets killed? It's just one of those things!"

a difference! From the beginning I detected a new coherence, a new logic and assurance in my dictated work. Sentences and paragraphs and sections were not loosely coupled portions of a story; they were merging parts of one fluid unit.

Five thousand words per day is a breeze on a dictating machine. The first novel I ever wrote took me about a month—and toward the end I was tearing along! 7,500 words the last two days. My latest novel took—believe it or not!—

Well, then, I finish my allotted five thousand for the day, tuck the guide slips in the cylinders, and correct yesterday's work! Because, you see, I turn each day's work over to a typist who puts my words on rough yellow sheets.

This gives me a chance to make visual corrections, tighten up sagging spots, rewrite my story with a minimum of effort. I revise on the yellow, send it back to the typist, and she makes a final, approved draft. And it goes to my agents.

It's as simple as that.

Of course, the typewriter will always have its place. You can't send your cylinders direct to the publisher—

Or, wait a minute! Can you? Maybe that day will come. Maybe it's here now. Maybe one of these very editors to whom I now sell has a transcriber in his own office, and in a jam might rather have me mail him five thousand

words on wax *now* than five thousand typed words day after tomorrow!

And, oh! my guests? Well, as I started to tell you, they have a new toy now. They come up to my office and look at the dictating machine. They snigger and look sort of sheepish. They say, "Could I, maybe—?"

Then I drag out the old cylinder I keep for that very purpose. I adjust it, let 'em talk something into the mouthpiece. They glurp and stammer and end up by bleating something idiotic. You have no idea!

But I do! What a revenge I get for all those "Do you write under your own name?" queries when I make 'em listen to their own squeaking, tinny, entirely unfamiliar tones faltering back from the machine.

You know, I think that in itself repays the cost of the dictating machines!

"THE REORGANIZATION RACKET"

By ROGER SHERMAN HOAR

WHAT can be done by an unpaid author, when the publishing company sells the magazine to another concern?

Of course, if the sale of the magazine is a bona fide one, between two reputable concerns, no question arises—the second concern will pay the author, as a matter of course. For example, the new owners of *Weird Tales* recently paid me for a story published by their predecessors.

But suppose the transfer of the magazine has been made for the obvious purpose of evading just debts, what then?

If the reorganization has been effected by bankruptcy or receivership, followed by a judicial sale, the unpaid author is just plain out of luck.

But if it has been effected by private sale to a new corporation, several possibilities are open.

It has been suggested that the bulk sales law of the state where the publisher is located may apply. These laws provide that if a merchant sells all or a substantial part of his stock-in-trade, without complying with certain formalities, which usually include supplying his successor with a list of his debts, notifying all debtors of the transfer, and arranging for their payment, then the successor becomes liable for the debts. But such laws are universally construed to be limited to mercantile establishments. The New York statute expressly so states. Illinois is about the sole exception.

However, the common-law rule against fraudulent transfers would apply to a magazine. If such a transfer were made as a gift or for an inadequate price, and especially if the transferor were insolvent, everything transferred can be reached by attachment in the hands of the new owner, to pay the debts of the old owner. In New York the courts have held that the mere fact that the transfer *does* defraud the creditors, is sufficient proof of *intended* fraud.

Also the principle of "corporate fiction" may apply. This principle is that, if there are two corporations of practically the same ownership, the courts

can, if necessary to justice, treat them as being one and the same corporation.

But, barring the last two doctrines, an unpaid author has no strings on a manuscript which he has sold. The buyer can resell it, without any lien or right-to-be-paid following the manuscript.

If I personally were confronted with a substantial loss in royalties by a racketeering reorganization, I would bring a suit in equity against both concerns, predicated my claim on the two alternative grounds of fraudulent conveyance and corporate fiction. And in that suit I should seek to attach the trade-name of the magazine, as constituting about the only valuable asset which had been transferred.

Fear of losing the trade-name of the magazine ought to bring the racketeers to time.

Unfortunately, in the foregoing article I have had to rely on general principles and on analogies from other fields of law, for I have been unable to find any reported case of an author trying to buck the reorganization racket.

(In an early issue, Mr. Hoar will discuss "Legal Limitations on Right to Edit.")

• • •

Hurrah!

By Oliver Poole

Hurrah for all rejection slips,
They're not so nice to get
But pretty soon it percolates
That your technique is wet.
And so you bone up on the stuff
Until you know it well
And then you are surprised to find
Your stories really sell.

HOW TO WRITE JUNIOR AGE STORIES

... By HELEN DIEHL OLDS

D. Appleton published, and Grosset & Dunlap reprinted, "Joan of the Journal" and "Barbara Benton, Editor," by Mrs. Olds. To the January, 1937, A. & J. she contributed "Want To Write For Girls? Get a Line!"

I HADN'T planned to write for the junior age at all! My two published books were for teen-age girls. But I received a letter from Martha DuBerry, editor of *Boys and Girls*, asking if I'd be interested in writing for the nine to twelve-year olds.

I thought, "This'll be a pushover. I'll just take some of my unsold teen-age stories, cut 'em down and simplify 'em for the junior ages!" Much the way you'd cut down Big Sister's dress to fit Little Sis.

It wasn't as simple as that. I sent Miss DuBerry one revamped story. It came back with two pages of criticism. The story was too complex, too this and too that for junior ages. I took another story and rewrote it, but it came back too. All wrong!

Then I got stubborn. I'd try just once more and the third time would have to be the charm, or else! And this time, I took a brand-new story and a brand-new pattern. I wrote the story around a clipping I had in my file of a little boy who'd had to play with a bell tied on his neck so his family would know where he was! I invented a pair of twins who had to 'mind' a three-year-old cousin, called it "Lost: One Billy Boy." Miss DuBerry wrote back "We like your story very much. Will you write some more?"

In the three years since Miss DuBerry's letter, I have sold 20 stories and two serials for juniors, side-line writing while concentrating on teen-age stories! Out of this experience comes the following advice:

1. Watch the length of your story! There's not much space in these junior age magazines, and the story should average around 1000 words.
2. Keep the story problem and its solution as simple as possible.
3. Don't clutter the story with adult characters. My "Turkey Detectives" didn't sell until I changed the gypsy woman to a girl and the chicken man to a boy!
4. Movies, burglars, anything scary is taboo. Ditto for prize awards. If a child wins a race,

have him do it for glory and not for the medal or prize money. We all know this isn't true in real life, but—the editor's the boss!

5. Avoid twins. I happen to have a twin brother and thought I was really privileged to write about twins but when my "Lost Billy Boy" came out in print, I was shocked to discover that every story in the magazine had twins—boy and girl ones, too! Now, I just have a brother and sister and let it go at that.

6. Study the age for which you're writing! Some folks write (and sell) stories for children without keeping in touch with the present-day youngsters, but it's easier if you know them first-hand.

Associate with the youngsters of today. Borrow the kid from next-door, if you have none of your own. Know the games the youngsters play and their various group activities: the Scouts, the Brownies, the Cubs, the Tweenies!

7. Study the magazines. It helps to know what the editors are using, and saves postage, too. If a magazine is using an Indian serial, don't send it an Indian story. No one wants apple sauce and apple pie on the same menu!

Where do you find material? There are three sources:



"This will illustrate the part in my story where I kill the charging rhino!"

1. Your own childhood. Your own kid experiences will suggest stories, but bring them up to date! We used to camp in our backyard when we were young, in a tent pitched about 40 feet from the back porch. "Camp Make Believe" which grew out of that memory sold to *Boys and Girls*.

2. Your own experiences. Once I attended a doll show, held by the Brownies (pre-Girl Scouts) and among all the ultra modern dolls, I saw one which was just the kind of a doll I had when I was young. It had been entered in "The Doll Mother Played With" class. I began to imagine... Suppose a child discovered the doll in the attic without knowing it was her mother's... "The Mystery Doll" appeared in *Boys and Girls*.

A friend of mine bakes cocoanut cakes in the shape of animals. "The Cocoanut Puppy" sold to *Junior Weekly*.

When I visited in Texas for a few weeks, I got much story material. Once the kids got lost on the prairie. "Lost Detectives" sold to *Dew Drops*.

The youngsters across the street found a dog and he was so smart, we were all sure he must be a movie dog. "Wonderful Dog" was published in *Child Life*.

3. Newspaper clippings. This is my biggest source of material. I have stacks of clippings. Some plots are ready-made as the one where the child found new-born bunnies in the backyard. "Valentine in a Basket" written around that incident, sold to *Picture Story Paper*.

Every story suggests another. I'm never afraid of running out of material because whenever I write one story, two more crowd in on me!

You won't get rich writing for this age, but you'll have a lot of fun, and the checks are encouraging. It's probably the hardest age to write for because of all the taboos, but it's the most responsive age. Younger children can't write letters to an author, and older children are too busy or too blasé to do it. But the junior ages do write to the magazine stating which stories they like best, and it gives you a grand feeling when they mention yours!

MARKETS FOR JUNIOR AGES

Boys and Girls, 810 Broadway, Nashville, Tenn.
Child Life, 536 So. Clark St., Chicago.
Children's Activities, 1018 So. Wabash, Chicago.
Children's Playmate Magazine, Cleveland, O.
Dew Drops, David C. Cook Pub. Co., Elgin, Ill.
Jack and Jill, 626 Ledger Bldg., Philadelphia, Pa.
Juniors, 1701 Chestnut St., Philadelphia, Pa.
Pilot, 1228 Spruce St., Philadelphia, Pa.

Sentinel, 161 8th Ave. N., Nashville, Tenn.
Story Parade, 70 5th Ave., New York.
Wee Wisdom, 917 Tracy St., Kansas City, Mo.
What To Do, David C. Cook Pub. Co., Elgin, Ill.



MY HARD LUCK STORIES SELL

By Carolyn Towle, Massachusetts

WHEN I first had the urge to write I believe I had much more "sheer nerve" than I possess today. Some might call it plain ignorance; at any rate, I started right in writing a collection of children's stories and poems. I had a school chum who could draw and possessed the same daring qualities as I. When she had illustrated my literary masterpieces in a manner which suited us exactly, I took the manuscript and started for a nearby city. My aim was to visit in person every publisher there—if I omitted one it was because his concern wasn't well enough established to advertise!

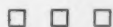
The procedure varied little in my long journeyings. I left the manuscript with a secretary. In a few weeks I received word to come and get it. Undaunted I went to the next house on my list. After several months I was still convinced that I "had something," but not a single publisher agreed! Did I tear my hair? Tear my manuscript up? I *did not*! I returned home, sat down and wrote in detail of my woeful experiences, and, believe it or not, I sold the article to a magazine, received enough cash to pay the expenses of my travels with the ill-fated document, and, best of all, found myself in print. True, it was a confession of failure, but I had broken in!

From that time on, I have been on the lookout for adverse circumstances I could turn into cash. On one occasion I attended the horse-races. What happened? I won a small sum, but soon lost it. I returned home, wrote a monologue entitled "At the Races," sold it, and thus made up my losses. Another monologue, "At the Movies," paid for several entertaining evenings at the cinema. A third monologue, "My Own Little Garden," paid for all my garden seeds which were washed out in a flood.

The climax, however, was reached last month, when I was held up (in a trap) by a policeman, for over-speeding. I received a summons to court, was fined five dollars, and dismissed. The occurrence rankled in my mind to such an extent that I wrote a monologue, "That Summons to Court," and doubled my money!

Now, I wouldn't want to land in jail, nor would I wish to find myself trapped in a mine, but if one of those things did happen to me, I'd be tempted to pay my way out.

As a matter of fact, I have just been released from a month's sojourn in a hospital. The monologue, "Just a Patient in the Hospital," is now in the mail. I'm counting on it to bring a check to pay my aspirin bill!



BOOKS RECEIVED

THE WRITER'S HANDBOOK, edited by A. S. Burack.
 The Writer, Inc. 510 pp. \$3.50.

The jacket declares, "This book is a complete guide to all phases of the craft of writing." Fifty-five chapters, plus directories covering more than 1000 markets, make good the promise. The profession of authorship is covered, then the editorial viewpoint, and finally fiction, non-fiction and specialties.

OPERATE YOUR OWN SYNDICATE

... By H. R. SIMPSON

For the individual writer, successful syndication is a mail advertising enterprise. Practical methods are described by H. R. Simpson, who has syndicated his work in newspaper and trade journal fields.

SHOULD your letters, with sample releases, to established syndicates—such as are listed on other pages of this issue of *The Author & Journalist*—be unsuccessful, you need not be frustrated. The big syndicates are always in the market for new features they believe will sell well, but—don't forget—they already have long lists of established features.

Shrewdly they prefer material which, in one way or another, already has proved its appeal. Innumerable syndicate features, read from Maine to California, first were popular on single newspapers. Accordingly, getting one's feature established with a home-town newspaper is a logical step in the campaign to achieve national recognition.

Such publication is good strategy for another reason. It provides an inexpensive source of printed copies of the feature. If the writer launches his own syndicate, promotion costs and production expense are reduced. Most newspaper features are distributed in printed, rather than manuscript, form.

One of my friends has a syndicated newspaper column which now goes to seven or eight weeklies. He couldn't find a cash buyer in his home town—so he traded the column to a local editor in exchange for proofs. With these, he got up a sales letter, and began a program under which, every week, he wrote the letter, accompanied with proofs, to a dozen newspapers. Occasionally he made a sale. The amounts the weeklies are paying him are small, but he is having a lot of fun, and dreams of sometime having a syndicate of 100 to 150 papers. Perhaps he will!

National syndicates sell much of their material through salesmen who travel from one city to another. The writer syndicating his own work must do most of the job by mail. If his stuff is poor, or subject matter has no current appeal, no amount of clever advertising will get him customers. However, let us assume that his column, series of articles, or regular feature on some subject, is worthy. His promotion efforts (by mail approaching editors in wholesale numbers) will be based on these elements—

List of prospects. Ayer's Newspaper Annual, available in large libraries, is the most complete compilation of newspaper and periodical data. It covers farm, poultry, religious, and many other publications. Using this book, the writer can get up a list based on territory, size of publication, and other things. The Market Data Book Number of *Industrial Marketing*, 100 E. Ohio St., Chicago, Ill. (received by annual subscribers at \$2 per year), contains the most complete list of business publications. *Editor and Publisher*, New York, issues a special annual edition in January which contains a list of all the daily newspapers of the country, with personnel and circulation figures.

Samples of offered feature. There should be several of these, and while it is practical to mimeograph them, the far better way is to have in proof or printed form. These samples should be fairly typical, though naturally the writer will select ones he feels are especially good.

Circular material. This should include (1) a multigraphed or mimeographed sales-letter, with facsimile signature; (2) an order blank; (3) a printed or mimeographed (preferably the former) sheet 8½ x 11, or larger, illustrated if possible, presenting the author and making a selling talk on the feature; and (4) a No. 10 envelope, with return address, in which the mailing will be sent. First-class postage is advised if mailing is small (not over 200); otherwise, third-class under post office permit (1c).

Prices. Getting ready to offer a feature to newspapers, the writer should have a friendly chat with the editor of a nearby daily. Let the writer frankly explain his predicament, and ask for price information. The editor will probably help with exact figures and practical suggestions.

For regular features, a monthly rate, with billing the first of each month, is the usual plan.

The writer with likely material who follows the general plan I have described will probably not meet with any remarkable success, immediately. He may shortly find himself with four or five customers, whose total monthly payments

THE AUTHOR & JOURNALIST'S ANNUAL HANDY MARKET LIST OF

SYNDICATES

MAY, 1941

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. Be sure to enclose return postage or (preferably) stamped envelopes.

Acme News Pictures, Inc., 220 E. 42nd St., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures from free-lances. \$3 up. Acc.

Adams, (George Matthew) Service, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips; buys first and all rights to 30-chapter serials. Miss Jessie Sleight. Outright purchase or 50-50 royalties.

Alden (John M.) Features Syndicate, P. O. Box 1612, Hollywood, Calif. Columns, serials and short-stories (first rights) with Hollywood background; feature articles, news features and pictures; comic strips. Regular sources most of the time. Percentage basis. Bernie Abbott.

American News Features, Inc., 420 Lexington Ave., New York. Comic strips, jokes, sport material, feature articles; first rights to short-stories, second rights to serials. Percentage basis.

Anglo News Service, 42 E. 50th St., New York. Regular sources for news features, photographs, variety of columns and fiction. Mostly from regular sources. Royalties, 50%. Louise W. White, Mng. Ed.

Associated Editors, 1341 Connecticut Ave., N.W., Washington, D.C. Weekly boys' and girls' page; articles up to 800 words; novel puzzles, tricks, magic, how-to-do, how-to-make, etc. W. Boyce Morgan. 3¢ a word, month preceding publication. (Submit at least 4 months before publication date).

Associated Features Syndicate, Times Bldg., New York. Considers comic strips, cartoons, feature articles. Royalties. Robert W. Farrell.

Associated Newspapers, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance material.

Associated Press Feature Service, 50 Rockefeller Plaza, New York. Practically all from regular sources, but considers free-lance novels of romance, adventure, mystery, American backgrounds, clean, fast-moving action, 50,000 words up. Newspaper rights purchased outright, payment on acceptance. M. J. Wing, Ed.

Atlantic & Pacific Feature Syndicate, 634½ N. Juanita, Hollywood, Calif. (Affiliated with British Empire News Service and Feature Syndicate, World Wide News Service, Radio News Bureau of America, and Motion Picture Features Syndicate.) Radio and newspaper features. Staff only.

Authenticated News, Times Bldg., New York. (Affiliated with Central Feature News.) Rotogravure feature pages only. Considers exclusive, up-to-date photos, news pictures. Outright purchase, varying rates. Stephen K. Swift.

Baron Feature Service, 606 Eastern Ave., Janesville, Wis. Short-stories, 900-1500, first rights; serials, 30 chapters, 1000-1100 per chapter; poems, all lengths. 50-50 per cent. Pub.

Bartlett Service, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondence in several large cities west of Mississippi. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

Bell Syndicate, Inc., 247 W. 43d St., New York. (Affiliated with the Associated Newspapers.) Flooded with material and requests no free-lance contributions. Kathleen Caesar, editor.

Better Features, Box 367, Middletown, Ohio. Educational and inspirational material from regular sources as rule. 50-50 percentage basis. Not in the market at present.

Blue Ribbon Features Syndicate, 246 Fifth Ave., New York. Considers short articles on political economy, health, psychology, success talks, etc. Submit samples. 50-50 split over expenses. Hudson De la Cruz.

Bressler Editorial Cartoons, Times Bldg., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

British Empire Feature Syndicate (also **British Empire News Photos**), 634½ N. Juanita Ave., Hollywood, Calif. (Affiliated with Atlantic & Pacific Feature Syndicate.) Radio and newspaper features. Staff only.

Business News Bureau, Rte. 7, Huntington, Ind. Illustrated trade, science, travel features, from both regular sources and free-lance contributors. Feature articles; cartoons; news features; news pictures; columns. Payment on publication by arrangement, usually 50-50 percentage basis.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; inventions, discoveries, oddities. Outright purchase, 30 days.

Central Press Association, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art; first and second rights to serials, 75,000-90,000. Outright purchase, Pub.

Central Press Canadian, 80 King St., Toronto, Ont., Canada. News and sport pictures and stories chiefly from regular sources. Pays \$1.50 per photo, on acceptance. R. B. Collett.

Chapman, Wm. Gerard, 100 W. Monroe St., Chicago, Ill. Fiction by established writers—query first.

Joe Mitchell Chapple, Inc., 900 Statler Bldg., Boston, Mass. Brief sketches of people, interesting, odd, unique, obtained from regular sources.

Chicago Daily News, The, Chicago, Ill. All material obtained from free-lance writers. Considers 1000-word short-stories, O. Henry type; 25,000-word serials. Payment on acceptance, \$5 to \$25 for shorts, \$75 to \$500 for serials. John Patrick Lally, fiction editor.

Chicago Financial Digest, 180 W. Adams St., Chicago. Financial stories and industrial analyses secured from regular sources. Payment on acceptance or publication, according to agreement. First rights. Do not send material without definite orders.

Chicago Journal of Commerce, 12 E. Grand Ave., Chicago. Financial and economic charts principally from regular sources. W. L. Ayers.

Chicago Tribune-New York News Syndicate, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific materials, columns, cartoons, comic strips. Outright purchase, payment on acceptance.

City News Bureau, 729 Boylston St., Boston, Mass. News, features, interviews, cartoons occasionally, columns occasionally, news photos. Outright purchase on publication at 1¢ a word, mostly from regular sources. Query.

Collier's News Bureau, 300 W. Adams St., Chicago. Considers sports features, photos. \$5.00 a column, Acc. J. S. Klein.

Columbia News Service, 155 W. 46th St., New York. Serials, short-stories, feature articles, cartoons, news features, news pictures, crime stories with pictures. All from contributors on 50-50 percentage basis. All pictures should be at least 5x7 (8x10 preferred), glossy, and with complete caption material. Stanley P. Silbey, Mng. Ed.

Columbia Syndicate, 570 7th Ave., New York. Feature articles, cartoons, columns, comic strips. 50-50 percentage basis.

Connecticut News Association, 83 Fairfield Ave., Bridgeport, Conn. News features, market and financial reports, staff prepared or assigned to regular contributors.

Consolidated News Features, Inc., 247 W. 43d St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Feature articles, 6 or more in series, news features, columns, cartoons, comic strips. No news pictures or fiction. Horace Epes.

Continental Feature Syndicate, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources. Query first. Royalties, 50%. Easton West.

Courier-Journal Syndicate, The, Times Bldg., Louisville, Ky. Will consider first rights to serials and short-stories, outstanding feature articles, cartoons, news features, columns, comic strips, new types of features. Usually percentage basis. Carlile Crutcher. (MSS. also considered for Carlile Crutcher Synd.)

Court and Commercial Newspaper Syndicate, 534 Sycamore St., Cincinnati, Ohio. Legal and business news features to 600, photos, from regular and free-lance sources, 3c-4c printed line.

Crutcher (Carlile) Syndicate, 300 W. Liberty St., Louisville, Ky. Newspaper features, strips, columns, panels. Royalty basis.

Crux News Service, 473 Grand Ave., Leonia, N. J. Historical and political features; considers "The Unknown in History," 600 words. Outright purchase, current rates.

Detrick (Betty) Features, 3rd and Hill St. Bldg., Los Angeles. Fully stocked at present.

Dench Business Features, Ho-Ho-Kus, N. J. Material on general subjects, staff-written. Considers only professional photos of striking window and interior displays. Royalties, 50% of gross receipts. Ernest A. Dench.

Devil Dog Syndicate, 820 Park Ave., Brooklyn, N. Y. Uses both staff and free-lance material. Sports, motion picture plots, news, shorts, serials, news photos, cartoons, comic strips, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 25¢ handling fee, and stamped envelope for return.

Dispatch News Features, 454 5th Ave., New York. News features, cartoons, news pictures, both from regular sources and free-lance contributors. Outright purchase, payment on acceptance, with royalty percentage on second run.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Represents U. S. syndicates in Canada. Handles limited amount of material from Canada free-lances.

Dorner's Fashion Features, 1775 Broadway, New York. Fashion material all obtained from regular sources.

Doubleday Feature Syndicate, 9807 Portola Dr., Beverly Hills, Calif. Comic strips, unusual daily and weekly columns, hobby yarns and pictures, mostly purchased from free-lance contributors. 50-50 royalty basis. D. N. Rhodes, Ed.; Douglas J. Bintliff, Mgr.

Doubleday-Doran Syndicate, 14 W. 49th St., New York. Syndicates only books published by Doubleday-Doran & Co.

Doherty, Raymond H., 391 Rolph St., San Francisco. Panel cartoons. Not interested in submissions at present.

Dudgeon Feature Service, 1236 Macabees Bldg., Detroit. Not in market at present.

Eastern Press Association, 19 Ruthven St., Roxbury, Mass. News, fiction, news pictures, regular sources. Outright purchase, publication, \$5.

Editors Press Service, Inc., 220 E. 42nd St., New York. Features from other American syndicates for papers abroad. No market for free-lance.

Elliott Service Co., Inc., 219 E. 44th St., New York. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syndicate for resale. Material need not be exclusive. \$2 up, payment on acceptance. A. L. Lubatty.

Esquire Features, Inc., 919 N. Michigan Ave., Chicago. General syndicate. Howard Denby.

European Picture Service, 353 Fifth Ave., New York. (Paul Thompson Photos.) In market for photos of all kinds, particularly series of story-telling pictures, so-called features. Specialists in handling of color pictures. Exclusive U. S. and European photographic material of semi-news or feature character, world-wide scope. 50-50 royalties or outright purchase. Max Peter Haas.

Every Woman's Exchange, 905 N. 5th St., Springfield, Ill. Sells only own stuff.

Exclusive Features, Box 758, Beverly Hills, Calif. General newspaper features, royalty basis.

Fashion Features Syndicate, 634½ Juanita Ave., Hollywood, Calif. Fashion art and news from regular sources only.

Feature News Service, 229 W. 43rd St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

Feature Sales Syndicate, 540 N. Michigan Ave., Chicago. Not in the market for material unless specifically ordered. Royalties. S. I. Neiman, General Mgr.

Federal Features, P. O. Box 1041, Highpoint, N. C. Commentary, columns, poems, on all subjects, mostly from free-lances, 1000-2000. Also, dieticians' columns. Royalties, with guarantee of satisfaction to contributor.

Film City Syndicate, 4218 Burns Ave., Hollywood, Calif. Wide-open market for photographs, semi-news, aviation, geodetic, prominent people, and risque girl photos, good heads, and full figure. Some unusual column material. Press cards to serious photographers on receipt of self-addressed envelope and two editorial references. William J. Burton, Mng. Ed.

Foreign Press Syndicate, 17 E. 42nd St., New York. News and feature articles, from regular sources and free-lance contributors. First and second rights. 30 to 50% royalty basis. (Overstocked.)

Galloway (Ewing), 420 Lexington Ave., New York. Pays \$3 to \$10 for negatives of anything that is marketable except strictly timely stuff. Sometimes buys prints.

General Features Syndicate, Inc., 545 5th Ave., New York. Comics, jokes, news features, advertising ideas for syndication; odd true stories. Outright purchase or 50% royalty. Send typewritten duplicate; keep original. Peter Van Thein.

Globe Photos, 33 W. 42nd St., New York. Interested in sets of photographs in continuity form as well as single stock photos—science, human interest, oddities, inventions, etc. Exclusive news photos only. Advertising stock photos, industrials, excavations, etc., excellent quality. 50% royalties on gross sales, check and statement 20th of the month following sales. Charles Mann, Mgr.

Graphic Features, McAlpin Hotel, New York. Photo service. Considers news features, photos from free-lances, human interest, personalities, science, agriculture, etc. Percentage basis.

Graves (Ralph H.) Syndicate, 449 4th Ave., New York. Published novels only; first and second rights. Rarely considers free-lance work.

Handy Filler Service, 1712 Russ Bldg., San Francisco. News and semi-news, all staff-written.

Harris-Ewing Photo News Service, 1313 F St., NW, Washington, D. C. News photos. Royalty basis.

Haskin Service, 316 Eye St., NE, Washington, D. C. All material staff-written.

Heath News Service, 1300 Nat'l Press Bldg., Washington, D. C. News features, feature articles, columns, cartoons, comic strips. 1c a word, Pub.

Heini Radio News Service, 2400 California St., Washington, D. C. Radio news having to do with legislation, staff-prepared.

Hemisphere Corp. (The), 154 Nassau St., New York. Political, economic articles on Latin America, mostly regular sources; occasionally free-lance. Outright purchase, Pub., on arrangement. Send rough material.

Hollywood Doings Feature Syndicate, 634½ Juanita Ave., Hollywood, Calif. (Affiliated with Atlantic & Pacific Feature Syndicate.) Motion picture, radio, books, night life, news photos, columns, cartoons. Staff only except for nude photos (female) for overseas release; payment on Acc. \$1-\$5. 50-50 percentage basis.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lances. Scientific and general feature articles, news features, news photos. Outright purchase or 50% royalties.

Hopkins Syndicate, Inc., 520 N. Michigan Ave., Chicago. Educational column, staff-written. C. E. Miller, Mgr.

Horticultural Oddities Feature Syndicate, 336 Holmquist Bldg., Tarzana, Calif. Gardening, farming, landscaping articles, photos; some purchased from free-lances. Write before submitting. Outright purchase, rates depending on material.

Human News Syndicate, 119 W. 57th St., New York. From regular and free-lance sources. Music, medical, industrial features, news and columns. Varying rates outright, Pub.; royalty basis, varying rates. Submit outline. Assignments only to highly specialized writers. Full schedule till Sept., 1941.

Independent Features Syndicate, 56 W. 45th St., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase or percentage basis.

Independent Syndicate, Inc., 1727 K St., NW., Washington, D. C. Regular sources for all material, on 50% royalty basis.

Industrial News Service, 406 Market St., St. Louis, Mo. News and feature articles, photos, cartoons, columns, mostly from staff but considers free-lance work. Query first. Varying rates, Acc.

Intercity News Service, 63 Park Row, New York. Spot news and special features, news pictures; rarely uses outside copy. E. W. Nassauer.

International Features Press, 1229 Park Row Bldg., New York. Women's page material, including feature articles, poems, columns, style photos, fashion cartoons, shopping notes, "what not to do," household hints, from regular and free-lance sources. Outright purchase, Acc.

International Labor News Service, 609 Carpenters Bldg., Washington, D. C. Labor news, feature articles, principally obtained from regular sources. ¾ a word, Pub.

International News Service, 235 E. 45th St., New York. All material staff-prepared.

International Religious News Service, 7338 Euclid, Cleveland, O. Religious news features, from regular sources. No MSS. wanted at present.

Jewish Telegraphic Agency, 1560 Broadway, New York. Staff columnists; buys occasional feature articles of Jewish interest. \$5 to \$10 per article, 1000-2000 words. B. Smolar.

Jordan Syndicate, 1210 G St., NW., Washington, D. C. Considers feature photos for magazines and roto sections. Query on natural color photos. \$3 up, or 50-50 royalties.

Judy (Will) Syndicate, 3323 Michigan Blvd., Chicago. Dog features. No market for submitted material.

Keystone Press Feature Service, Ltd., 130 W. 46th St., New York. Syndicates comics, fiction, news articles. Considers first and second rights to serials, short stories, feature articles, news features, news pictures, comic art. Percentage basis. W. A. Pilo.

Keystone View Co., 219 E. 44th St., New York. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. E. P. Van Loon.

King Editors Features, 14 Prospect Place, East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 800-1500 words each. Royalties.

King Features Syndicate, Inc., 235 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

Ledger Syndicate, Independence Sq., Philadelphia. General syndicate; buys some material from free-lances. Considers first rights to 60,000-word, 36-chapter serials. Comic strips. 50% royalties.

Lukens (Donley), P. O. Box 95, Guilford, Conn. Regular sources only. Not in market and will not be.

Markey (Frank J.) Syndicate, 369 Lexington Ave., New York. No information released.

Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Scientific subjects, screen, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

McClure Newspaper Syndicate, 75 West St., New York. Buys first rights to short-stories, 900-1000 words; page stories, about 3500; love interest required in longer stories. Crime themes barred. Short-stories \$5; page stories \$25; Pub. A. P. Waldo, Fiction Ed.

McNaught Syndicate, Inc., 43 E. Putnam Ave., Greenwich, Conn. Material regular sources, occasional news pictures, occasionally from free-lance contributors. Considers cartoons, columns, comic strips. No set rate.

John N. Meisner, 1137 Stapler Bldg., Boston, Mass. "We purchase no outside material."

Metropolitan News Service, 83 Fairfield Ave., Bridgeport, Conn. News and features from regular sources.

Millans Newspaper Service, 145 E. 45th St., New York. Editorial cartoons, sports cartoons, and a comic; also, poems, contributed by staff.

Miller Newspaper Syndicate, 2027 N. Prospect Ave., Milwaukee, Wis. Feature articles of national interest to average newspaper readers, 1000-3000. 50-50 royalty, usually averaging 2 cents a word. Do not want fiction; stocked up on cartoons. At present looking for an absolutely novel feature to push nationally in client papers in the U. S. and Canada.

Morgan, Ralph Newspictures, Newark Airport, N. J. News photos, all kinds, some obtained from free-lances. Desires Northern New Jersey people at resorts, etc. Payment, \$2 up.

National Aero Reserve, Box 35, East Rockaway, L. I. Aviation column, considers 600 to 1200-word material, preferably illustrated, on aviation subjects. Model plane material. ¾, Acc. D. B. Thomson.

National Catholic Welfare Conference News Service, 1312 Mass. Ave., N.W., Washington, D. C. Buys feature articles, news features and news photos. Terms not available.

National Feature Service, 4035 New Hampshire Ave., Washington, D. C. Regular and free-lance sources. Feature articles, columns. Interested in established features only. Royalties.

National Newspaper Service, Inc., 326 W. Madison St., Chicago. Will consider continuing features that can be run daily year after year; humor preferred. Columns. Comic strips. Percentage basis.

Nation-wide News Service, 420 Lexington Ave., New York. News and photographs, newspapers and trade publications. Paul White, Mng. Ed.

NEA Service, Inc., 1200 W. 3rd St., Cleveland, O. General syndicate. "We are not in the market for any material."

New England Trade Press Syndicate, 83 Fairfield Ave., Bridgeport, Conn. Business, industrial, financial reports, from regular contributors.

New Jersey Press Bureau, 106 Jefferson St., Weehawken, N. J. Considers news features, photos, science features, cartoons, short and short-short stories, sophisticated and fast-moving. Query and/or send samples. 33½ to 50 percentage basis.

Newspaper Art Features, 366 Parkfield St., Pittsburgh, O. A trade journal and syndicate cartoon service. Royalty, gags, 25%.

Newspaper Boys of America, Inc., 714 Merchants Bank Bldg., Indianapolis, Ind. Considers circulation promotion ideas. Payment on publication.

Newspaper Features, Inc., 227 Hurt Bldg., Atlanta, Ga. Chiefly staff-written. General material pertaining to advancement of southern states industry, finance, agriculture, etc., no fiction. Flat rates on publication. J. C. Wilson.

Newspaper Information Service, Inc., 1013 13th St., N.W., Washington, D. C. Question and answer service, not in market.

Newspaper Sports Service, 15 Park Row, New York. Cartoons, comic strips and sports (authentic and fiction), serials as well as shorts; scenarios for screen, stage and radio. Cash and royalties (if possible) upon acceptance. Requires 50c in stamps as reading and examining fee.

New York Herald-Tribune Syndicate, 230 W. 41st St., New York. Syndicates Herald-Tribune features; occasionally buys from free-lances. Columns, comics, 50-50 percentage basis.

Nonfrontier News Service, Wilton, Conn. Straight news service with own staff of approximately 150 correspondents throughout the globe. Devere Allen.

North American Newspaper Alliance, 247 W. 43d St., New York. News features by wire, some from free-lance contributors. Outright purchase, Pub.

North Jersey News Bureau, 124 Summer St., Orange, N. J. Northern New Jersey spot news, news features, mostly from regular sources; occasional assignments. 50-50 basis.

N-W Newspaper Syndicate Service, 18 E. 48th St., New York. Office-written news comment for weekly papers only.

Northwest Syndicate, Inc., 711 St. Helens Ave., Tacoma, Wash. (Affiliated with the Tacoma News Tribune.) Cartoons and comic strips, on royalty basis.

Nu-Way Features, 201 N. Wells St., Chicago. Pastime features, puzzles, short-short stories, 400-600 words; serials, 8000-10,000. Payment on publication, varying rates.

Original Features, 201 N. Wells, Chicago. Not in the market at present. G. Melikow.

Our Family Food, 468 Fourth Ave., New York. Good material, all staff-written.

Pan American Press Service, 1210 G St., N.W., Washington, D. C. Photos and features likely to interest Latin America, from regular and free-lance sources. Kodachromes. Royalty, 50% of gross sales.

Pan-Hellenic American Foreign Press Syndicate, 1228 Park Row Bldg., New York. Religious service.

Paragon Feature Syndicate, 7428 W. 61st Pl., Argo, Ill. General features. Considers science, weird, fantastic fiction. 50-50 percentage basis. Julian S. Krupa, Mng. Ed.

Park Row News Service, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

Paul's Photos, 537 S. Dearborn St., Chicago. Unusual or artistic human interest photos, world views from world travelers, farm scenes, children's activities. ½ percentage.

Peerless Fashion Service, Inc., 121 W. 19th St., New York. Fashion articles and pictures. Payment at market price.

Penn Feature Syndicate, 2417 N. 15th St., Philadelphia. News and technical notes, staff-prepared.

Phoenix Republic & Gazette Syndicate, P. O. Box 1950, Phoenix, Ariz. Cartoons from own publications; no outside material.

Pictorial Feature Service, 11½ E. 49th St., New York. Sunday magazine and illustrated roto features, chiefly staff-written or from regular contributors. In the market again, now, for free-lance material. Outright purchase, payment on publication, or 40% royalty.

Pictorial Press—Pan America, 1658 Broadway, New York. Pictorial features, either outright purchase or 50% royalty. 6x3 prints preferred.

Press Alliance, Inc., 227 E. 45th St., New York. Feature articles, cartoons, news features, news photos, purchased from free-lances. 50% royalty.

Press Enterprises, 634½ N. Juanita Ave., Hollywood, Calif. (Affiliated with Atlantic & Pacific Feature Syndicate, etc.) Staff material only.

Press Photo Service, Wolverine Hotel, Detroit, Mich. Photos, A-1 technically and in respect to news value, from Michigan only. Outright purchase. \$3. C. W. McGill, Ed.

Progressive Features, 905 N. 5th St., Springfield, Ill. Buys no outside material.

Publishers Autocaster Service, 225 W. 39th St., New York. All material from regular sources.

Publishers Financial Bureau, Babson Park, Mass. Business articles, staff-prepared.

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson, or E. P. Conley.

Rapid Grip and Batten, Ltd., 181 Richmond St., W., Toronto, Canada. News service and general features.

Recipe Service Co., 3160 Kensington Ave., Philadelphia. Food publicity syndicate. No outside material.

Register & Tribune Syndicate, Des Moines, Ia. First rights to serials, 30-36 chapters, 1200 wds. each; comic strips. No single articles. Royalties. Henry F. Martin, Jr.

Religious Copy Service, 2715 Overbrook Terrace, Ardmore, Pa. Go-To-Church advertisements, staff-written. Not in market.

Religious News Service, 300 Fourth Ave., New York. Issued by National Conference of Jews and Christians. Significant, timely religious news stories, religious features, religious spot news, short stories presenting Christian-Jewish relationships. 1c. Pub. Openings for correspondents.

Richards International Syndicate, 2461 Bywood Drive, Glendale, Calif. Staff material only.

Russell Service, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and motoring, all staff-prepared.

Sap and Salt, Rushville, Ind. Philosophical and humorous paragraphs, syndicated by author.

Science Service, Inc., 2101 Constitution Ave., N. W., Washington, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. 1c a word average. Watson Davis.

Sockatary Hawkins Service, Enquirer Bldg., Cincinnati, O. All material staff-prepared.

Seven Arts Feature Syndicate, 432 4th Ave., New York. Material of Jewish interest, staff-written.

Skyways Feature Service, 1210 G St., N. W., Washington, D. C. Aviation photos and features, from regular and free-lance sources. 50% royalty.

Southern (William), Jr., 639 S. Park Ave., Independence, Mo. Syndicates Sunday school lessons by Mr. Southern only.

Southern News Service, Box 2489, Birmingham, Ala. Not in market.

Sports Record Query Syndicate, Box 215, Long Beach, Calif. Sports page material from regular sources only.

Standard Editorial Service, Chandler Bldg., Washington, D. C.

Standard Press Assn., 285 Columbus Ave., Boston. Feature articles, news features, fillers, columns. (Not in market.)

Star Newspaper Service, 80 King St., W., Toronto, Ontario, Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 30,000 words; short-stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. F. Hotson.

Swiftnews, Times Bldg., New York. (Affiliated with Central Feature News.) Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for roto-gravure pages. Outright purchase, varying rates. Stephen K. Swift.

Syndicated Press Association, 156 Holiday Ave. at Seaboard, Atlanta, Ga. Oddity cartoons and short features, occasionally poems, jokes and news pictures. Purchases from free lances. Usually on percentage basis. L. S. Bickford.

Technical News Service, 621 Albee Bldg., Washington, D. C. Staff material only.

Tewson (W. Orton) Syndicate, 162 West 56th St., New York. All material staff-written.

Thompson Service, 818 Oak St., Cincinnati, O. Features, cartoons, comic strips, scientific material. 50-50 commission.

Times Feature Service, New Brunswick, N. J. Daily or weekly columns from regular and free-lance sources. (Not in the market.)

20th Century News Syndicate, 2721 Rimpau Blvd., Los Angeles, Calif. Material from regular sources only.

TYP. News Syndicate, 143 W. 125th St., New York. (Affiliated with Calvin's Newspaper Service.) News, mats, features, photos, columns, syndicated articles. No free-lance material. Ted Yates, director.

United Feature Syndicate, Inc., 220 E. 42nd St., New York. (Affiliated with United Press.) Considers love serials, occasionally romantic adventure or mystery, 36 installments, 1200-1500 words each. Payment \$150 each. Non-fiction material usually from regular sources; considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. Frances Rule, Fiction Ed.

United News Service, 1700 17th St., New Orleans, La. Trade paper news and features. 60% percentage to correspondents.

United Press Association, 220 E. 42nd St., New York. Spot news, features, regular sources.

Universal Press Syndicate, Box 1240, Sarasota, Fla. Considers feature articles, cartoons, news pictures, comic strips. 20 to 40% royalty.

Universal Trade Press Syndicate, 724 5th Ave., New York. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 60%-75%. M. S. Blumenthal.

Vanguard Features Syndicate, 7147 S. Cyril Ave., Chicago. Juvenile and household material from regular sources. Not interested in seeing material at this time. Kathleen Nichols.

Walsh (Christy) Syndicate, 235 E. 45th St., New York. Sport features, staff-prepared, but open to suggestions or ideas.

Waltan Features Syndicate, 551 5th Ave., New York. Feature articles, cartoons, poems, news features, columns, new photos, crossword puzzles, comic strips. No further information available.

Watkins Syndicate, Inc., 2738 Merwood Lane, Ardmore, Pa. Serials, first and second rights; comic strips; 50-50.

Wells Feature Syndicate, Hollywood Center Bldg., Hollywood, Calif. Will consider free-lance contributions of feature articles (specifically on Mexico); news features, columns, news photos, cartoons, comic strips, special articles on propaganda in Hollywood motion pictures. Outright purchase, rate depending on material.

Western Newspaper Union, 210 S. Desplaines St., Chicago. All material from regular sources. Not in the market.

Wide World Photos, Inc., 229 W. 43rd St., New York. (Affiliated with New York Times.) Needs photos. Outright purchase, \$3-\$5.

Woehrls News Service, 153 Centre St., New York. News stories of New York local interest. Alexander J. Woehrls.

Woman's Page Copy, Plymouth, Ind. Home and mother features written by Florence R. Boys. No outside copy.

World Color Printing Co., 420 De Soto Ave., St. Louis. Colored comics, all obtained from regular sources.

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XXIX—THE COMMON DENOMINATORS OF FICTION

Authorities on the technique of fiction frequently fling into the teeth of aspiring writers the discouraging assertion that all possible plots have been used over and over; that there are at most but a handful of such plots; thus, there is no possibility of achieving originality except in treatment.

They usually leave us wondering: What are these few basic plots?

The nearest attempt to compile the basic plots is Polti's "The Thirty-Six Dramatic Situations." Whether or not this compilation actually comprises all the dramatic situations, it is singularly barren of helpfulness, and in any event a "situation" is not a plot.

Viewed in the light of distinctions made clear in the preceding lesson, it becomes evident that when writers on technique refer to the limited number of possible plots, they really mean *formulas* and *themes*. As we demonstrated, each theme is capable of any number of possible plot demonstrations, and the same boy-meets-girl formula may be applied to widely differing themes.

If we are going to undertake a compilation of plots, it becomes evident that we need some method of reducing them to their common denominator.

This common denominator is the plot shorn of its characters and outward circumstances—in other words, the theme, or lesson it expresses. The two stories instanced in our last lesson—one dealing with an honest character who was rewarded for proving trustworthy, the other with a dishonest character punished for his theft—had little in common so far as characters and incidents were concerned. Both, however, could be summarized in the same aphorism: "Honesty is the best policy."

This is their essence, their purpose, the lesson behind each story—in other words, the theme.

Reasoning along this line, Lemual K. Author reached the conclusion that the task of classifying the fundamental plots would be greatly simplified if he reduced each plot outline to its theme.

Lem advanced to himself several good reasons for compiling such a list of basic themes. For one thing, he wished to determine just how rigid is this framework within which a fiction writer must work. If there exist a definitely limited number of plots or themes, what are they? If certain themes have been used to excess, it may be the part of wisdom to avoid them—but in order to do so, one must know what they are. On the other hand, their extensive use may indicate that they possess the elements of popularity in exceptional degree, and it is useful for an author to know these elements of popularity. For another thing, Lem felt that it might prove stimulating to have before him a great many examples of the diversity which it is possible to attain in demonstrating the same basic themes. "If other writers have achieved originality while writing on well-worn themes, why can't I?" he reasoned.

The purpose of Lem's inquiry, briefly, was to ascertain the basic themes of fiction—the themes, if such exist, on which the great body of literature has been and continues to be founded.

In approaching his classification, Lem began, in laborious fashion, by reducing a vast number of stories, legends, plays, and narrative poems, to synopsis form, and extracting from each synopsis its essence or theme, as in the following illustrative example:

THE STORY: *Pygmalion*, a play by George Bernard Shaw.

SYNOPSIS: An ignorant London flower girl is selected by a professor of phonetics as the subject of an experiment. By three months' intensive labor, he transforms her into a charming woman of the world, with poise and accent so perfect that he is able to exhibit her successfully in a London drawing-room. There is an incidental love story, in which the girl falls in love with the professor and he in turn awakens to the real worth and desirability of the charming woman he has created from a little creature of the gutter.

THE THEME: To find the theme, Lem reduced the synopsis to its simplest expression. This might be variously phrased—and Lem sought to phrase it in as many ways as possible in order to be sure that he would recognize it in some other guise. Here are some of the ways of expressing it: A person of humble origin becomes exalted. One whose real worth has been hidden under poverty and ignorance blossoms into splendor when the opportunity is given. "All that glistens is not gold." True worth is not always apparent on the surface. A rough diamond needs only cutting and polishing to become a thing of value. "Many a heart of gold beats beneath a ragged coat." "The meek shall inherit the earth." "The last shall be first."

The key word, Lem decided, which identifies all of these expressions of the same general thought, is *Recognition*.

Continuing in the same vein, Lem reduced story after story, first to synopsis and then to theme. Whenever he found another story based on a theme already identified, he listed it under the same heading. Thus, he discovered in the poem *Abou Ben Adhem*, by Leigh Hunt, a brief story which was reducible to the same theme that he had isolated in *Pygmalion*.

Gradually, his lists grew. Twelve main groups began to appear. That is to say, twelve basic themes, according to his findings, have served as the nuclei for an outstanding volume of the world's great literature in the form of fiction, drama, and even poetry. A scattering of other themes have been used, but the twelve predominate so clearly as to leave no doubt. Even among the twelve, however, there are decided favorites. If Lem should be called upon to define the master theme of all fiction, he would unhesitatingly respond, as the result of his investigation, that this master theme is "*The law of consequence*."

This may, of course, be expressed in various ways: "For every cause, there is a corresponding effect," or, to employ the language of a basic law of physics: "For every action, there is an equal and corresponding

reaction." More popularly, "Whatsoever a man soweth, that shall he also reap."

It is the mystical law of Karma, signifying that all actions bring their inevitable punishment or reward.

So universally pervading is this theme that it might be said to constitute the theme of all fiction. But to employ it as the common denominator would be much the same as declaring that the number one is the common denominator of all numbers. It is too all-inclusive to be of great assistance in classifying. Fortunately, it is reducible to several less-inclusive themes. Thus, in one aspect it becomes, "The wages of sin is death," and in a contrary aspect, "Blessings ever wait on virtuous deeds."

As his classification progressed, Lem discovered numerous instances in which it was somewhat difficult to determine what theme was involved. In many stories, the theme is clear-cut and recognizable; in others it is vague and nebulous, obscured by cross currents and subsidiary themes. A good deal of this confusion vanished when he hit upon the expedient of reducing each theme to a key word.

The key word, for example, under which logically fall all themes expressing "The wages of sin is death" is *Retribution*. The key word for stories illustrating the theme, "Blessings ever wait on virtuous deeds," is *Reward*. The key word for the *Pygmalion* theme, as previously noted, is *Recognition*. In some cases, Lem discovered that this key word brought out distinctions between themes which on their surface had appeared identical.

Lem does not claim that all plots will fall into the twelve classifications. There are many other themes, a goodly proportion of which he ran across in his broad, but necessarily sketchy, survey of the world's literature. However, for some reason, the twelve which he isolated appear to be the popular themes, the themes that authors have used from time immemorial, the themes upon which innumerable great books and plays and short-stories and even poems have been written.

The reason for their popularity, it may be ventured, is that they represent fundamental beliefs concerning life and conduct, which have been handed down through the ages. Other beliefs are held, giving rise to occasional isolated stories, but they are less fundamental, less generally accepted, than these cate-

gories under which a preponderant number of stories have fallen.

The fact that, among the twelve, some are more popular than others seems to indicate that these few are more deeply fundamental to the beliefs and consciousness of mankind than others which appear less frequently.

In many novels and stories, of course, several themes are involved—either separately or intertwined. In such cases, Lem classified the story under that which he construed to be its dominant theme. In some instances, he selected as the dominant theme a thread of story which another reader would perhaps regard as secondary. Some stories—usually because of their complexity—could not be classified at all. Lem found it impossible to classify Hervy Allan's *Anthony Adverse*. It covered such a broad canvas, and involved so many phases of life that, aside from falling within the great common denominator of fiction (serving as a really outstanding demonstration of the law of consequence), it could hardly be reduced to a single theme. Several of its individual episodes and story threads, however, if isolated, could easily be reduced to tangible themes.

In the next lesson and others to follow, the twelve basic themes of fiction, as discovered by the methods here outlined, will be presented, with illustrative examples drawn from the world's literature.

Lem found it helpful and instructive to study fictional themes from this standpoint, and he believes it will prove similarly stimulating to other students—especially if they add some research of their own to the study.

PRACTICE SUGGESTIONS

1. Make a list of the themes which you would expect to find among the basic twelve—that is—the twelve that have been most widely used in fiction and drama. Preserve this list for comparison with Lem Author's list, which will be presented in the next lesson.

2. From memory and from your current reading, reduce as many stories as possible to their basic themes. Note particularly any two or more stories that can be reduced to the same statement—in other words, that seem to fall within the same classification.

3. Look for stories which in some way demonstrate the "Master Theme" as we have defined it—the law of consequence, the law which affirms that causes will produce inevitable results. Can you find any stories which do *not*, in final analysis, demonstrate this theme?

(Next month: *The Twelve Basic Themes*)

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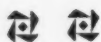
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LITERARY MARKET TIPS

Mac Phillips of Ace Magazines, 7 West 44th St., New York, wants to hear from writers of sport stories who can deliver regularly in accordance with his immediate needs.

New Detective (Fictioneers, Inc.), 210 E. 43rd St., New York, is wide open for shorts and novelettes (detective fiction), not over 12,000 words. Quick reading and one-half cent payment promised by Alden H. Norton, editor.

Macfadden Publications, Chanin Bldg., New York, will no longer acknowledge receipt of manuscripts, according to recent information. Reports are promised within one month of receipt.

Your Life, 354 Fourth Ave., New York, has a growing interest in personal experience articles, not more than 3,000 words, that carry with them sound, authentic solutions of personality, emotional and health problems. Douglas E. Lurton, editor, mentions such published articles as "I Cured Myself of Claustrophobia," by Charles Hanson Towne; "I Was an Ugly Duckling," by Nina Wilcox Putnam; "I Finally Found Myself," by Carveth Wells; "I'm Glad I'm an Introvert." There is constant demand, too, for brief, stirring articles with a religious touch, but Editor Lurton does not care for sermons. Prospective contributors should study a few issues of the magazine to learn style.

General Broadcasting Co., 1425 Dorchester, West, Montreal, Quebec, Phil Glanzer, production manager, is interested in receiving outlines of police cases involving the work of organized gangs who have committed a series of crimes of major importance, and who have been apprehended by shrewd detective work. "We don't want cases involving sex, narcotics, insanity, or just ordinary crimes such as murder for revenge," writes Mr. Glanzer. Outline should sketch briefly in chronological order the proposed case, including names, dates, places, and present status of criminals, as well as an indication of police work involved. In case the submitted sketch is considered for a radio script, the writer will receive an order for a more complete resume of the case, for which he will be paid handsomely, inasmuch as the material is to be rewritten for broadcasting. Outlines should be sent direct to Mr. Glanzer.

The Sandford Card Co., Dansville, N. Y., requests that it not be listed hereafter as a possible market for greeting card verses. "We buy very few of these," states R. L. Sandford, "and we are in touch with a number of writers who can supply us with everything we need."

Ski Illustrated and *Your Sport*, 112 E. 19th St., New York, have been combined, and will hereafter appear in January, February, March, June, and December. The magazine will continue as *Ski Illustrated*, and will be edited by Al Nydin.

Vocational Trends, 600 S. Michigan Ave., Chicago, is reported a closed market at the present time.

The Home Desirable, 75 E. Wacker Drive., Chicago, seldom buys fillers, according to the editor, Louise M. Comstock, and then only when well illustrated.

Young America, 32 E. 57th St., New York, reports that all material, with the exception of fiction, is staff-written. Fiction should be of interest to youth of both sexes between the ages of 8 and 18. Background and subject-matter should be broadly educational—careers, adventure, sports, science, history, and everyday happenings that are interesting to juvenile readers. No love interest, gangsters, bloodshed, robbery or allied subjects are acceptable. Strength of plot is an important essential. Favored length is 1200 words. Payment is made on acceptance, at 2 cents a word, according to Winthrop Brubaker, editor.

The Family Circle, 400 Madison Ave., New York, is now being edited by Robert R. Endicott. Harry Evans, vice president and former editor, will continue to direct editorial policies. Only a limited amount of material is bought.

Contemporary Modes, Suite 304, RKO Bldg., Rockefeller Center, New York, Claire Weil, editor, has no budget for contributions.

Live, 1947 Broadway, New York, is a new magazine, edited by Sinai Gershanek, covering the field of health, diet, hygiene, etc., but at present no payment is made for material.

Blue Book Magazine, 230 Park Ave., New York, is paying an average of \$50 each for real experience tales, told first person, dealing with adventure, mystery, sport, humor, war or business, with humor especially sought. Aside from "real experience" stories, the magazine uses mystery and adventure short stories, novelettes, novels and serials in all lengths. Donald Kennicott is editor.

Girls in the News (Bilbara Pub. Co.), 12 E. 42nd St., New York, has been discontinued.

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Public Health Nursing, 1790 Broadway, New York. Purcelle Peck, editor, is a non-profit professional magazine, unable to pay for material.

"The Raven's Roost" appears weekly in the *Corpus Christi Chronicle*, Texas, edited by Ralph Cheyney, curator of the Avalon Poetry Shrine, with Lucia Trent. The Avalon Poetry Shrine offers a \$1 prize each month for the best poem. All poems should be addressed to Mr. Cheyney, Rte. 8, Box 83F, San Antonio. Poets are invited to send autographed copies of their books for quotation and display to the Shrine, which is always open to visitors.

Skyscraper Management, a monthly published by the National Association of Building Owners and Managers, 134 South La Salle St., Chicago, does not purchase articles, according to W. J. McLaughlin, editor.

American Professional Pharmacist, 95 Nassau St., New York, John McDonnell, does not pay for contributions, as contributors are outstanding professional pharmacists, leading hospital pharmacists, and other leaders of American pharmacy who contribute solely in the interest of advancing pharmacy.

Kaleidograph, "A National Magazine of Poetry," announces a change of address from 702 North Vernon Street, Dallas, Texas, to 624 North Vernon Avenue. The editors state that they have not moved, but the change in numbers was necessitated by a replatting of the streets in their vicinity.

Crack-Shot Western, The Frank A. Munsey Co., 280 Broadway, New York, Mary Gnaedinger, editor, wants short Western fiction; action, adventure, man's viewpoint, from 3000 to 18,000 words. Romance must be subordinated. One cent a word will be paid on acceptance.

Cargo, *Target*, and *Portal*, juvenile magazines published by the Southern Methodist Publications, at 810 Broadway, Nashville, Tenn., and *Picture Story Paper* and *Junior Weekly*, published at 420 Plum St., Cincinnati, Ohio, will all be dropped with the September issues this year, and new papers will take their place.

Who, 420 Lexington Ave., New York, is a new publication being brought out by the Gerard Publishing Co., bearing the sub-title, "The Magazine About People." Payment of 3 cents a word, on acceptance, is promised for features, 2,000-4,000 words in length, giving three-dimensional treatment of the great and the near great of the day, in every field; their career, their background, their personality—based on first-hand knowledge; group articles, 2000-3500 words, on such subjects as rival leaders in some branch of the entertainment world; researchers in some field of medicine or science; the wheelhorses in this, that, or the other enterprise who put the job over; shorts, 350-850 words, for a department to be devoted to people who are not nationally known. This department will cover local lights who have worked out some worth-while plan of community betterment, or shown ingenuity in getting work, or developed a new business out of nothing—provided the plan can be adapted elsewhere, or is of unusual human interest; also, "town characters," and people with unique hobbies or jobs. *Who* will be strong on industry, medicine, science, and public affairs, as they affect John Q.; but exposition always stems from the people involved. *Who* takes in animals and brain children, too. Human documents are also in demand, as well as the type of humor that would fit in with material of the above type.

Design For Living is announced for September publication by Popular Science Publishing Co., 353 4th Ave., New York. It will feature articles on clothing, cosmetics, foods, interior decorating, and child care, in manner to appeal to young women between ages of 17 and 25.

Contributors of poetry to *The Evening Star*—*The Sunday Star*, Washington, D. C., should address contributions to "The Poetry Department," rather than to Editor or R. M. Kauffmann, whose name was given in a recent listing of the Star's poetry requirements. Mr. Kauffmann handles a great deal of poetry that comes to the newspaper, but not all of it.

Western Woman, 1144 So. Grand Ave., Los Angeles, Calif., edited by Ruth Waterbury, formerly editor of *Photoplay*, will appear in June. It will be distributed over-the-counter by Certified Grocers of California, Ltd.

Junior Programs, Inc., 37 W. 57th St., New York, is seeking three-act and one-act plays suitable for production by adults before junior audiences. The plays must have definite children's appeal, but must not be of the fairy tale type. Plays stressing tolerance, the democratic concept, have the best chance of acceptance. Royalty paid is between \$5 and \$10. Between 50 and 100 performances of each successful play are given annually. Address plays to Saul Lan-court.

Art News, recently acquired by The Art Foundation, 136 E. 57th St., New York, is a market for articles on all phases of art, under 3000 words. Editor is Alfred M. Frankfurter. It is understood good rates are paid.

Cosmopolitan, 959 8th Ave., New York, is departmentalizing its various lengths of fiction, with each section separated from the rest of the magazine with an individual "book jacket" in colors. Book No. 1 will contain short-shorts from 1000 to 2000 words; short stories, 5000-7000; novelettes, 10,000-20,000; articles of wide interest, to 4000 words, and episodes of serials running between 50,000 and 60,000 words. Book No. 2 will comprise a short novel; Book No. 3 will be a non-fiction book digest, and Book No. 4 will be a full book-length novel. Harry Payne Burton is editor of this top-price-paying monthly.

Abner J. Sundell, formerly of the Double Action group, has joined Fox Publications, 247 Park Ave., New York, as editor of *Swank*, first issue of which will shortly hit the stands. Writes Mr. Sundell to A. & J., "Swank will be a 25-cent seller with the same type of editorial content as *Esquire*. We are very definitely in the market for stories, articles and features of the *Esquire* or *New Yorker* type, fast, smart and slightly racy. We will also be a good market for cartoonists, artists and artistic photographers. We are geared for fast reports; payment promptly on acceptance at rates by acceptance." Mr. Sundell cautions, "Don't let our first issue serve as a criterion of the type of writing we want."

Phil Glanzer, production manager, General Broadcasting Co., 1425 Dorchester St., W., Montreal, Quebec, sends this last-minute request: "We can also use 30-minute dramatic scripts, preferably with a patriotic angle and tying in somewhat with Canada's War Effort. We'll consider any number of such scripts for immediate and future broadcast use, making payment at good rates on acceptance. We can also use 15-minute comedy scripts with Hebrew and Scotch dialects. Prompt reports are promised on all submissions."

The Inventor, 231 Jefferson Ave., Grand Rapids, Mich., has been discontinued.

Young People's Weekly (David Cook Pub. Co.), Elgin, Ill., is no longer a market for editorials, according to a contributor.

"Bright Mosaic" column is again appearing in the *West Los Angeles Independent*, 11216 Santa Monica Blvd., West Los Angeles. Dio O'Donnol, editor, sends complimentary copies, and tries to report in two weeks.

St. Nicholas, 105 W. 40th St., New York, has been temporarily discontinued.

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"Washington Verse," *Tacoma News-Tribune*, Tacoma, Washington, is not a general verse market, writes Miss Ethelyn Miller Hartwich, editor. "The project here is very definitely an effort to build up good verse in our state, and I frequently exchange half a dozen letters with some writer who seems to 'have something,' in the effort to help him to better his technique. We try to establish a magazine standard. We do pay a dollar a poem—but the poem must come from a Washington resident."

The American Legion Magazine, 9 Rockefeller Plaza, New York, reports to a contributor, "We don't use personality stories. Right now we are loaded to the guards with material. We have no set rates. If we like a piece of copy we make an offer." Editor is Alexander Gardiner.

Direction, Darien, Conn., is now being edited by Kenneth Burke.

Comfort, Augusta, Maine, is still not a market for any sort of material.

Strange Stories (Standard Magazines, Inc.) 10 East 40th St., New York, has temporarily suspended publication.

The Angel (Red Circle) 330 West 42nd St., New York, is the latest addition to the detective story field. The lead novel will feature a character after whom the magazine is named. This will be on assignment and consequently a closed market. Each issue will contain, also, a half dozen short stories which will be bought in the open market. Robert O. Erisman, editor, reports that tricky plots are welcomed, and girl interest is preferred. Payment is on acceptance at 1/2 cent a word.

Tab, (Hammond Periodicals), 1476 Broadway, New York, which was recently announced, will not appear until fall. No material for the magazine will be considered until further notice.

Fantastic Adventures (Ziff-Davis), 608 So. Dearborn St., Chicago, will go monthly with the June issue. Material must be of purely fantastic nature. Nothing but fantasy and imagination works: no gadgets or science.

Detective Fiction Weekly (Munsey), 280 Broadway, New York, likes human heroes. Says Paul Johnson, editor, "Too many writers make their heroes too efficient and infallible."

Photographic Trade News, 280 Madison Ave., New York. (This combines *Photographic Retailing* and *American Camera Trade*.) News publication of the photographic trade. Query editor before submitting material. Howard Shonting.

Apparel Journal, 215 Fourth Ave., New York, is a new monthly using idea articles on retailing of women's outer garments, unusual retail promotion practices; photos of windows and interior displays. S. L. Simon is editor. Payment is by arrangement.

Institutional Finance and Purchasing, 617 No. Wabash Ave., Chicago, is in the market for articles, 1500-2000 words, on educational institutions, covering operative management, investments, finance, insurance, etc. Payment at good rates is assured by Harold G. Lawrence, managing editor.

Aviation, 330 W. 42nd St., New York, announces that Leslie E. Neville, formerly managing editor, is now editor, and Carl Norcross, formerly assistant editor, managing editor. Jay P. Auwerter is technical editor.

Today and Tomorrow, recently launched monthly of the Tex-Harvey Publishing Co., 807 Brown Bldg., Austin, Texas, has ceased publication, owing to the death of the editor and manager, Mrs. Mamie Whitaker.

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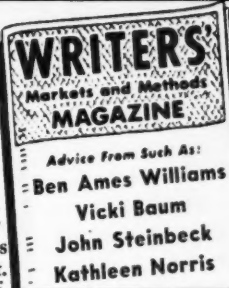
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Robert M. McBride & Co., 116 E. 16th St., New York, will award a prize of \$1500, advance against royalties, for the best novel of the American scene, past or present, by a writer under 40 years of age. Deadline for entries is July 1, 1941.

Houghton Mifflin Co., 2 Park St., Boston, is offering two fellowships at \$1500 each, one for fiction and one for non-fiction, to promising writers who need financial assistance. This sum will be payable semi-annually, quarterly, or monthly, as the winner prefers. Of the amount, \$500 will be considered an advance against royalties. Applications must be filed on or before September 15, 1941. Full information concerning these fellowships can be secured from the publishing house.

In conjunction with the Catholic Poetry Society of America, the Fordham University Centennial Committee is sponsoring a contest for the best ode commemorating the Fordham Centenary, which is being celebrated this year. The competition is open to all poets, who must submit two typewritten copies of their poems to the Society at 386 4th Ave., New York, any time before August 1, 1941. Name of contestant must be enclosed in a sealed envelope. Writer of the best poem will receive \$100.

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